

# Collector's Yearbook

# GUITAR

## classics

# 80

Transcriptions  
(all bass lines included)

**LED ZEPPELIN**

Heartbreaker

**VAN HALEN**

Push Comes To Shove

**QUEEN**

Killer Queen

**THE BLACK CROWES**

Hard To Handle

**AC/DC**

You Shook Me All Night Long

**JIMI HENDRIX**

Manic Depression

additional solos by Jeff Beck & King's X

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# KILLER QUEEN

As Recorded by Queen  
(From the album SHEER HEART ATTACK/Elektra Records)

Words and Music by Freddie Mercury

**Chord Diagrams:**

Cm 8fr. Bb7/D 7fr. Eb/Bb 6fr. Bb6 6fr. Eb7/Bb 6fr. Ab 4fr. Abm 4fr. Eb/G 3fr. Bbsus4 6fr. Bb 6fr.

G7 8fr. Cm (type 2) 8fr. Bb 6fr. Eb 6fr. D7 5fr. Gm 3fr. F 3fr. Dm 5fr. Am 5fr. A 5fr.

Bm 7fr. C 3fr. Bb 3fr. F (type 2) 3fr. Bb/F 3fr. Cm (type 2) 3fr. Bb7 7fr. Eb5 6fr.

**Tempo and Feel:** Moderate Rock ♩ = 120, Triplet feel

**Lyrics:**

She keeps Mö-et et Chan-don in her pret-ty cab-i-net, "Let them eat cake," she says,  
just like Ma-rie An-toi-nette... A built-in rem-e-dy for Kru-shchev and Ken-ne-dy, at  
an-y-time, an in-vi-ta-tion you can't de-cline... Cav-i-ar and cig-a-rettes...

**Lead gtr:** Fill 1, sl., sl., sl., sl.

**end Rhy. Fig. 1**

**end Fill 1**

**Riff A**



*Bb sim.* *Eb* *D7* *Gm* *F* **Chorus** *Bb* *Dm* *Gm* *Dm*

well versed in et - i - quette, ex - tr'or - di - nar - i - ly nice. She's a Kill - er. Queen, gun - pow - der, gel - a - tine, -

*Gm* *A* *Dm* *G* *Am* *Bm* *C* *Bb* *Vocal loco*

dy - a - mite\_ with a la - ser beam, - guar - an - teed\_ to blow your mind. Bah, bah, bah. An - y - time! Ohh! -

*Rec - om - mend - ed at the price, - in - sa - tia - ble an ap - pe - tite, - wan - na try? -*

*F (type 2)* *Bb/F* *Eb/G* *F* *Bb/F* *Eb/G* *F* *F (type 2)* *Bb/F* *Eb/G*

*dim.* *sl.* *f* *sl.* *Full* *P* *Full* *P* *Full*

④ 3fr. ② 6fr. ④ 3fr.      2nd Verse  
Rhy. Fig. 1  
Cm

F      Bb/F      Eb/G      Bb7/D

To a - void com - pli - ca - tions, she nev - er kept the same ad - dress,

*dim.*

Cm      Bb7/D      Cm      Eb/Bb      Bb6

in con - ver - sa - tion, she spoke just like a bar - on - ess. — Met a man — from Chi - na, went

(Background vocal)

Ooo, —

*mf*      Full      Full 3      3

Eb7/Bb      Ab      Abm      Eb/G

down to Gei - sha Mi - nah, then a - gain in - ci - den - t'ly if you re

—      kill - er,      kill - er,      she's a

Bb sus4      Bb      G7      Cm (type 2)

that way in - clined. — Per - fume came nat - 'ral - ly from Par - is, for

Kill - er      Queen. —      Nat - 'ral - ly.



Cm *sl.* Full B $\flat$ 7/D P Cm P P P

E $\flat$ /B $\flat$  Full B $\flat$ 13 E $\flat$ 7/B $\flat$  A $\flat$  Full P A $\flat$ m E $\flat$ /G B $\flat$ sus4 Full B $\flat$

Gtr. 2 Gtr. 3

\*Sounds 8va higher than written.

E $\flat$ /B $\flat$  B $\flat$ 7 3rd Verse G7 Cm (type 2)

Drop of a hat she's as will - ing as,

Full 1 1/2 (hold bend) 1 1/2 dim. f w/Wah-wah ped. 1/2 3 P

1/2 (hold bend) 1/2 (hold bend) 1 1/2 (hold both bends) Full dim. f 3 (bend both notes) w/Wah-wah ped. Full P

G7 Cm (type 2) Bb *sim.* Eb Bb Eb

play - ful as a pus - sy - cat, then mo - men - tar - i - ly out of ac - tion, tem - po - rar - i - ly out of gas, - to  
Ooo, \_\_\_\_\_ ooo, \_\_\_\_\_ ta, ta, -

D7 Gm F Bb F Bbm F

ab - so - lute - ly drive... drive you wild, she's all out to get you. - She's a

*ff* 3 3 3 3 1/2 3 3 1/2 P.M.

ab - so - lute - ly drive... drive you wild, she's all out to get you. - She's a

Chorus Bb Dm Gm *sim.* Dm Gm 3 A 3 D

Chorus Kill - er Queen, - gun - pow - der, gel - a - tine, - dy - na - mite with a la - ser beam, -

G Am Bm C Bb (chord) A 3 A D Dm

5fr. 5fr. 5fr. 5fr. Vocal loco

guar - an - teed - to blow your mind. - Ooo, - rec - om - mend - ed at the price, - in -  
Bah, bah, bah, bah. An - y - time! -

\*Lead vocal sounds 5va higher than written.





# BASS LINE FOR KILLER QUEEN

As Recorded by Queen  
(From the album SHEER HEART ATTACK/Elektra Records)

Words and Music by Freddie Mercury

**Moderate Rock** ♩ = 120  
**Triplet feel** ♩ = ♩♩♩  
**Finger snaps** ♩ = ♩

1st Verse  
Cm

She keeps Mō - et et Chan - don, . . .

Bb7/D Cm Eb/Bb Bb6 Eb7/Bb Ab Abm Eb/G

Bbsus4 Bb G7 Cm Bb Eb D7 Gm F

**Chorus**  
Bb Dm Gm Dm Gm A Dm G Am Bm C

2nd time to Guitar solo

Bb A Dm G C Bb

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2 F B $\flat$ /F E $\flat$ /G F B $\flat$ /F E $\flat$ /G 2nd Verse Cm etc.

To a - void com - pli - ca - tions... *dim.*

B $\flat$ 7/D Cm B $\flat$ 7/D Cm E $\flat$ /B $\flat$  B $\flat$ 6

E $\flat$ 7/B $\flat$  A $\flat$  A $\flat$ m E $\flat$ /G B $\flat$ sus4 B $\flat$  G7 Cm

B $\flat$  E $\flat$  D7 To Chorus Guitar solo A Dm A Dm

G Cm G Cm F

B $\flat$ 7/D Cm E $\flat$ /B $\flat$  B $\flat$ 13 E $\flat$ 7/B $\flat$  A $\flat$

A♭m E♭/G B♭sus4 B♭ E♭/B♭ B♭

Drop\_ of a

3rd Verse  
G7 Cm G7 Cm B♭ Eb

hat she's as will - ing as ...

B♭ Eb D7 Gm F B♭ F B♭m F

Chorus  
B♭ Dm Gm Dm Gm A D G Am Bm C sl B♭

A Dm G C B♭ F B♭/F Eb/G F B♭/F Eb/G

F B♭/F Eb/G B♭/F Eb5

Play 9 times and fade

# HEARTBREAKER

As Recorded by Led Zeppelin  
(From the album Led Zeppelin II/Atlantic Records)

Words and Music by  
Jimmy Page, Robert Plant,  
John Paul Jones and John Bonham



Moderately slow ♩ = 100

Intro Gtr. I 1/2 N.C. Play 3 times

Rhy. 1st Verse

Fig. 1 A5  
(Gtr. I)

Hey fel - las, have you heard the news, you know that An - nie's back in town... It

won't take long till some - one can see all the fel - las lay their mon - ey down... Her

style is new but the face (is) the same as it was so long a - go, but

from her eyes a dif - f'rent smile like that of one who knows.

N.C.

Well, it's

2nd Verse  
w/Rhy. Fig. 1  
A5

been ten years or may - be more\_\_ since I first set eyes\_\_ on you.\_\_\_\_\_ The

best years of my life\_\_ go by,\_\_ here I am a - lone\_\_\_\_ and blue.\_\_\_\_\_

Some peo - ple cry and some\_\_ peo - ple die\_\_ by the wick - ed ways\_\_ of love,\_\_\_\_\_ but

I just keep\_\_ on roll - in' a - long\_\_ with the grace\_\_ from the Lord. a - bove.\_\_\_\_\_

Bridge  
N.C.

Peo - ple talk - in' all a - round\_\_ 'bout the way you left me flat.\_\_\_\_\_



I don't care what the people say, I know where their jive is at. Uh,

one thing I do have on my mind, if you could clarify, please do. (It's) the

way you call me another guy's name when I try to make love to

you, yeah! I try to make love, it

E5

ain't no use. Uh, give it to me, uh. give it!

Very freely  
Guitar solo I  
N.C.

accel.

\*This bend is achieved by pulling the 3rd strg. behind the nut with the right hand; release bend and pull-off simultaneously for next note.

First system of musical notation. Treble and bass staves. Treble staff includes notes with *P* (piano) and *H* (harmonic) markings, and a  $1/2$  time signature. Bass staff includes notes with *P* and *H* markings, and a  $1/2$  time signature. Fingering numbers (6, 7) are present.

Second system of musical notation. Treble and bass staves. Treble staff includes notes with *P*, *sl.* (slide), *H*, and *Harm. (8va)* markings. Bass staff includes notes with *P*, *sl.*, *H*, and *Harm.* markings. Fingering numbers (6, 7, 8, 9, 10, 11) are present.

Third system of musical notation. Treble and bass staves. Treble staff includes notes with *P* and *H* markings. Bass staff includes notes with *P* and *H* markings. Fingering numbers (5, 4, 2, 0) are present.

Fourth system of musical notation. Treble and bass staves. Treble staff includes notes with *P*, *H*, *sl.*, and *Full* markings. Bass staff includes notes with *P*, *H*, *sl.*, and *Full* markings. Fingering numbers (5, 6, 7) are present.

Fifth system of musical notation. Treble and bass staves. Treble staff includes notes with *P*, *H*, and *rit.* markings. Bass staff includes notes with *P*, *H*, and *rit.* markings. Fingering numbers (5, 6, 7) are present.


Sixth system of musical notation. Treble and bass staves. Treble staff includes notes with *acc.* (accelerando), *P.M.* (pizzicato), *rit.* (ritardando), and *sl.* markings. Bass staff includes notes with *acc.*, *P.M.*, *rit.*, and *sl.* markings. Fingering numbers (9, 7, 5, 4, 3, 2, 1) are present.

Fdbk. pitch: F#







Gtr. I 

A7

### 3rd Verse

N.C.

G5

34 GUITAR CLASSICS VIII

# BASS LINE FOR HEARTBREAKER

As Recorded by Led Zeppelin  
(From the album Led Zeppelin II/Atlantic Records)

Words and Music by  
Jimmy Page, Robert Plant,  
John Paul Jones and John Bonham

Moderately slow ♩ = 100

Intro

2 N.C.

*f*

1/2 1/2 1/2 1/2

Full Full

1st Verse

A5 D A

*sl.* *sl.* *sl.* *sl.*

D A D

*sl.* *sl.* *sl.* *sl.*

A D A D A N.C.

Full

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[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a wavy line indicating a continuation of the melody. The lyrics 'The Rose Tree' are written below the staff. The second system features a bass clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a wavy line indicating a continuation of the melody. The lyrics 'The Rose Tree' are written below the staff. The score includes various musical notations such as notes, rests, and a wavy line indicating a continuation of the melody.

Very freely  
Guitar solo I

13

The image shows measures 13 and 14 of a guitar solo. Measure 13 is in 4/4 time and contains a bass line with eighth notes and a treble line with a dotted quarter note and eighth notes. Measure 14 is in 2/4 time and contains a bass line with eighth notes and a treble line with a dotted quarter note and eighth notes. The tempo is marked 'Very freely' and the section is labeled 'Guitar solo I'.

[illegible]

Guitar solo II  
A5

Play 11 times

A5 A7 D

3rd Verse A D A

D A D

A D A D A D A D

A D A D A N.C.



# PUSH COMES TO SHOVE

As Recorded by Van Halen

(From the album FAIR WARNING/Warner Bros. Records)

Tablature Explanation page 91

Words and Music by  
Edward Van Halen, David Lee Roth,  
Alex Van Halen and Michael Anthony

Moderately ♩ = 96

Intro (Bass & drums) 4

\*Gtr. N.C.(Am) I

\*\* mf mp sl. sl. sl.

(Dm) Fdbk. sl. sl. sl. (Am) Fdbk. sl. sl. sl. (Dm) sl. sl.

\*All gtrs. in standard tuning.  
\*\*Vol. knob swell.

Fdbk. sl. sl. sl. sl. Fdbk. sl. sl. sl. sl. Fdbk. pitch: E Fdbk. pitch: A

(Am) (Dm) (Am)

(Spoken:) Does it seem cold in here to you? Aw, man. What's there to do tonight, anything?

mf mp sl. sl. sl. Fdbk. sl. sl. sl. Fdbk. sl. sl. sl. Fdbk. sl. sl. sl.

Fdbk. pitch: E Fdbk. pitch: A

(Dm) (Am) (Dm)

Gimme another cigarette over here. Is there anything left in that bottle? Yeah. Over here, man.

sl. sl. sl. sl. sl. sl. w/slight fdbk. sl. sl. sl. sl. sl. sl.

(Am) (Dm) Am

Ah, \_\_\_\_\_

Fdbk.

sl. sl. sl. sl. sl. sl.

Rhy. Fig. 1

sl. don't pick

10-12-10 10-12-10 10-12-10 10-12-10 5 5 5 5 5 5 5 5

Fdbk. pitch: E

Dm Am Dm

oh \_\_\_\_\_ woh, \_\_\_\_\_ yeah. \_\_\_\_\_

(end Rhy. Fig. 1)

sl. sl.

P.M.-----4

10 10 10 10 5 5 10 10 10 10 10 10 10 10 10 10 10 10

8 8 7 8 8 10 0 3 2 0 5 10

sl. sl. sl.

1st Verse

Am Dm Am

Some peo-ple live a - part. They break your heart so damn eas - y.

3 3 3

sl. sl. sl. sl.

P.M.-----4

5 5 10 10 10 10 5 5 5 5 5 5 5 5 5 5 5

3 2 0 5 10 8 7 8 7 8 10 0 3 2 0 5

sl. sl. sl.

Dm Am

And then one night in stun-ning vic - to - ry,

Rhy. Fig. 2

sl.

The first system of music shows a vocal line starting with a Dm chord, followed by an Am chord. The lyrics are "And then one night in stun-ning vic - to - ry,". Below the vocal line is a guitar line with fret numbers: 10 10, 10 10, 10 10, 12 10, 10 10, 5 5, 5 5, 5 5. The guitar line ends with a slide (sl.) mark.

Dm 3 Am 3 Em

she de - cides, - and you a - gree she's leav - ing. Will you

(end Rhy. Fig. 2)

P. M. - - - - -

sl. sl. don't pick -

The second system of music shows a vocal line starting with a Dm chord, followed by an Am chord, and then an Em chord. The lyrics are "she de - cides, - and you a - gree she's leav - ing. Will you". Below the vocal line is a guitar line with fret numbers: 10 10, 10 10, 10 10, 12 10, 10 10, 5 5, 5 5, 5 5, 0, 2 2 2 2 5 5 3, 2. The guitar line ends with a slide (sl.) mark and the instruction "don't pick -".

Pre-chorus

Dm Dm/C Bm7b5 Bbmaj7 Dm Dm/C

ev - er be the same? Will you ev - er be the same?

Rhy. Fig. 3

\*Gtr. II

A.H. T sl. sl.

A.H. T sl. sl.

The third system of music shows a vocal line starting with a Dm chord, followed by a Dm/C chord, a Bm7b5 chord, a Bbmaj7 chord, a Dm chord, and a Dm/C chord. The lyrics are "ev - er be the same? Will you ev - er be the same?". Below the vocal line is a guitar line with fret numbers: 7, 7 (10), 5 6, 7, 5 6 6 6 5, 7, 7 7 5 6. The guitar line ends with a slide (sl.) mark.

\*Clean tone w/flanger and delay.

\*\*Gtr. I

P. M. - - - - -

P. P. P.

The fourth system of music shows a guitar line with fret numbers: 6 7 6 7 6 7 6 7, (6) 7 7 6 7, 6 7 5 6 6 7, 5 (5) 6. The guitar line ends with a slide (sl.) mark.

\*\*Two gtrs. arr. for one (next 4 bars).

Bm7b5      Bbmaj7      Bb      F/Bb C/Bb      w/Fill 1      Bb      F/Bb C/Bb

(end Rhy. Fig. 3)      Rhy. Fig. 4

Harm. (8va)      Harm.      P.M.-----4      P.M.-----4      P.M. P.M.      P.M.---4      P.M.      P.M.

Bb      F/Bb      C/Bb      Bb

That's when  
 (end Rhy. Fig. 4)  
 (Gtr. II out)

\*Fill 1

\*Clean tone w/flanger and delay.













D F#m Bm

Ooh...

7 9 10 9 6 6 7 6 7  
5 7 8 7 4 4 5 4 5

sl. sl. sl.

sl. sl. P

sl. sl. P

D F#m Bm D F#m Fade out

(Spoken:) I'm just a push over.

11 12 9 11 7 6 7 6 7  
9 10 7 9 5 4 5 4 5

sl. sl. sl. sl.

sl. P P H P sl. sl. sl.

sl. sl. sl.

P P H P sl.



# 1st Verse

Am Dm Am Dm

(Vocal): Some peo- ple live a- part...

7 7 12 7 7 12 14 17

5 8 7 5 7 10 12 12 10 8 1 3 4 5 8 7 5 7 10 12 13 15 17

Am Dm Am Em

Will you

7 7 12 7 7 12 0 0 15 13 0 17

5 8 7 5 7 10 12 12 10 8 1 2 3 4 5 8 7 5 7 10 12 0 0 15 13 0 17

## Pre-chorus

Dm Dm/C Bm7(b5) Bbmaj7 Dm Dm/C Bm7(b5) (Bbmaj7)

ev-er be the same...

10 12 12 10 10 7 9 9 6 6 10 12 12 10 10 7 7 8 12 (12)

10 12 12 10 10 7 9 9 6 6 10 12 12 10 10 7 7 8 12 (12)

Bb F/Bb C/Bb Bb F/Bb C/Bb Bb F/Bb C/Bb Bb

That's when

10 9 10 3 4

## Chorus

Am C Em Am

push comes to shove... let ring-----

9 7 9 10 10 14 14 5 7 15

5 5 7 8 10 10 12 12 14 14 5 5 15

C Em Am C Em

let ring-----

8 6 6 (6) 12 1 1 1 3 4 5 7 9 10 10 12 14 14

8 6 6 (6) 12 1 1 1 3 4 5 7 9 10 10 12 14 14

# 2nd Verse

Am

Dm

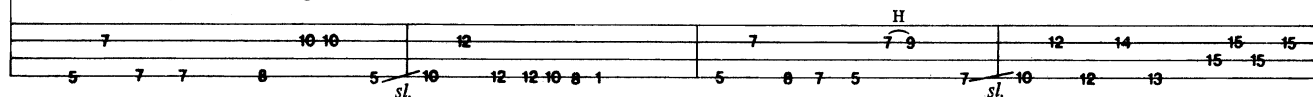
Am

Dm



I get the mes-sage...

let ring ----



Am

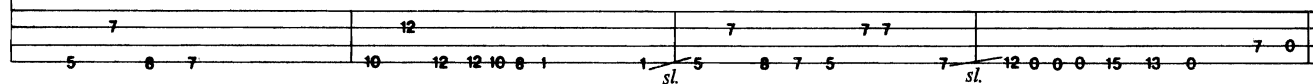
Dm

Am

Em



Will it



# Pre-chorus

Dm

Dm/C

Bm7(b5)

Bbmaj7

Dm

Dm/C

Bm7(b5)

(Bbmaj7)



ev-er be the same...



Bb

F/Bb C/Bb

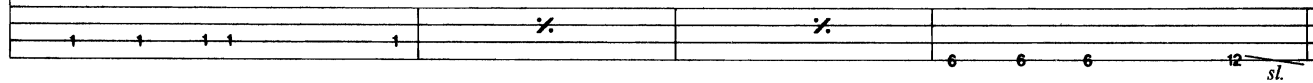
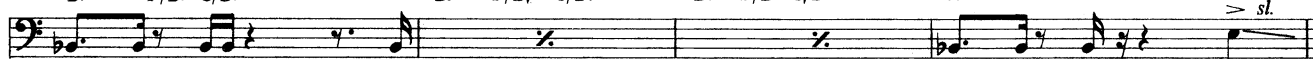
Bb

F/Bb C/Bb

Bb

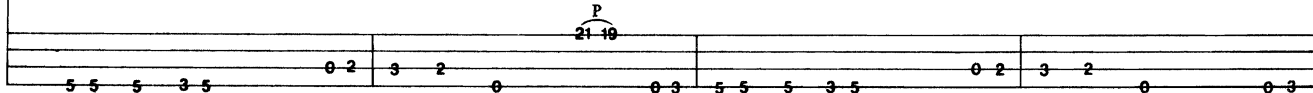
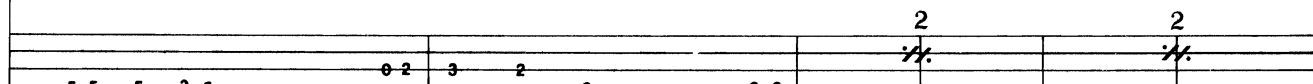
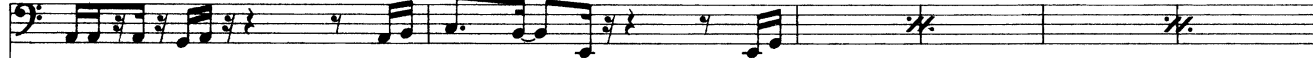
F/Bb C/Bb

Bb



# Guitar solo

N.C.



B $\flat$  F/B $\flat$  C/B $\flat$

B $\flat$  F/B $\flat$  C/B $\flat$  B $\flat$  F/B $\flat$  C/B $\flat$  B $\flat$

Now I'm a -

Outro  
Bm D F $\sharp$ m Bm

head of the game...

Dm F $\sharp$ m 8va Bm D F $\sharp$ m

loco

Begin fade  
Bm D F $\sharp$ m Bm

D F $\sharp$ m Bm D F $\sharp$ m

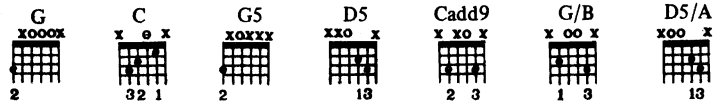
Fade out

# YOU SHOOK ME ALL NIGHT LONG

As Recorded by AC/DC  
(From the album BACK IN BLACK/Atlantic Records)

Tablature Explanation page 91

Words and Music by A. Young,  
M. Young and B. Johnson



**Moderate Rock** ♩ = 126

**Intro**

**Gtr. I** **G5** **D5**

*mf*

**Gtr. II**

*mf*

**Hi-hat** **Snare drum**

**Sl.**

**G5** **D** **D5**

**Hi-hat** **Snare drum**



Slightly faster ( $\text{♩} = 130$ )  
Rhythm Fig. 1 (Gtr. I)

G C G5 C G5 D5

Vocal: (enter 2nd time) 1. She was a

Verse

Repeat Rhy. Fig. 1 (doubled by Gtr. II 2nd time)

G C G5 C G5 D5 G D5 G D5

fast ma - chine, she kept her mo - tor clean, she was the best damn wom - an that I've ev - er seen. She had the  
dou - ble time on the se - duc - tion line. She was one of a kind, she's just, uh, mine all mine. Want - ed

G C G5 C G5 D5 G D5 G D5

sight - less eyes, tell - in' me no lies, (uh) knock - in' me out with those A - mer - i - can thighs. Tak - in'  
no ap - plause, just an - oth - er course, made a meal out of me, and come back for more. Had to

G C G5 C G5 D5 G D5 G D5

more than (her) share had me fight - in' for air, she told me to come, but I was al - read - y there. 'Cause the  
cool me down to take an - oth - er round, now I'm back in the ring to take an - oth - er swing. Got the

Gtr. II

G C G5 C G5 D5

f

⑤ open (Bass plays D pedal till chorus)

G C G5 C G5 D5 A G D5 G5 D5

walls start shak - in', the earth was quak - in', my mind was ach - in', and we were mak - in' it. And }  
walls was shak - in', the earth was quak - in', my mind was ach - in', and we were mak - in' it. And }

G C G5 C G5 D5

Chorus (Both gtrs. play fig. below except where notated)

G5 Cadd9 Rhy. Fig. 2A G/B D5 D5/A Cadd9 G/B (see below) (see below)

you shook me all night long. Yeah, you

Rhy. Fig. 2

(Let ring)

G5 Cadd9 G/B D5 D5/A (see below) Cadd9 G/B

shook me all night long. 2nd time only: You 1. 2. Get - tin'

2. (see below) (Cadd9) G/B Repeat Rhy. Fig. 2A G5 Cadd9 G/B D5 D5/A Cadd9

knock me out, I said, you shook me all night long.

(Cadd9) G/B G5 Cadd9 G/B (Both gtrs. play fig. below) D5 G

you had me shak - in' and you shook me all night long!

The musical score for 'I Wanna Dance with Somebody' by Whitney Houston is presented in three staves. The top staff is the vocal line, featuring the lyrics 'Yeah, you shook me, and you took me!\_'. The middle staff is the piano accompaniment, and the bottom staff is the guitar part, which includes chords (G) and (D). The score is written in 4/4 time and includes various musical notations such as notes, rests, and bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in standard notation on a six-string guitar. The first system shows the beginning of the piece, with the melody starting on a whole note and the guitar playing a series of chords. The second system continues the melody and the guitar accompaniment.

The musical score for "The Wind" by George Gershwin is presented in a two-staff format. The top staff is for guitar and the bottom staff is for piano. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into three measures, each with a specific chord indicated above the guitar staff: Cadd9, G/B, and D. The guitar part features a melody with slurs, accents, and a "Full" (bowed) section. The piano part includes a bass line with a "Full" (bowed) section. The score is in G major, 4/4 time, and includes a key signature change to D major for the final section.

Repeat Rhy. Fig. 2 + 2A

G5 Cadd9 G/B D5 D5/A Cadd9 G/B 8va----- Full

(wide vib.)

Full P Full Full Full sl. Full

(10) (10) 16 15 10 17 (17) 15 17 15 17 10 17 10 17 15 17 15 (15) 15

G5 Cadd9 G/B D5 D5/A Cadd9 8va-----

1/2 1/2 P Full 1/2 sl. sl. sl.

(10) 10 17 (17) 15 17 15 10 (10) 15 10 17 15 10 (19) 19 21

Chorus  
Repeat Rhy. Fig. 2 + 2A

(Cadd9) G/B G5 Cadd9 G/B D5 D5/A Cadd9

You real - ly took me, and you shook me all night long!

8va----- Full

Full

20 21 20 20 22 20

(Cadd9) G/B 3 G5 Cadd9 G/B D5 D5/A Cadd9

Ah, you shook me all night long!

Rhy. Fig. 2 + 2A

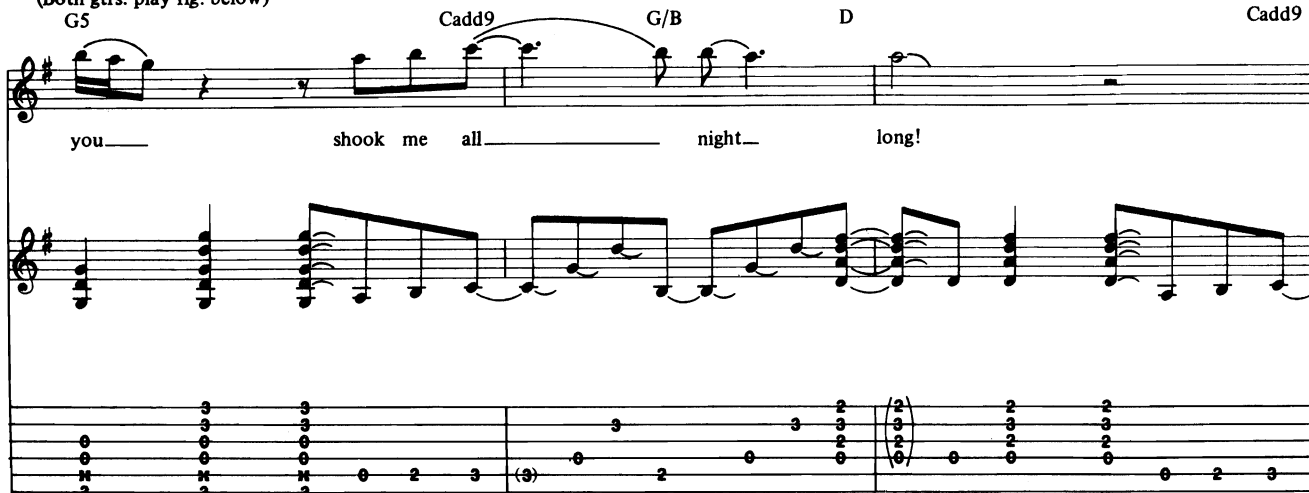
(Cadd9) G/B G5 Cadd9 G/B D5 D5/A Cadd9 G/B

Yeah, yeah, you shook me all night long! You real - ly got me, and

(Both gtrs. play fig. below)

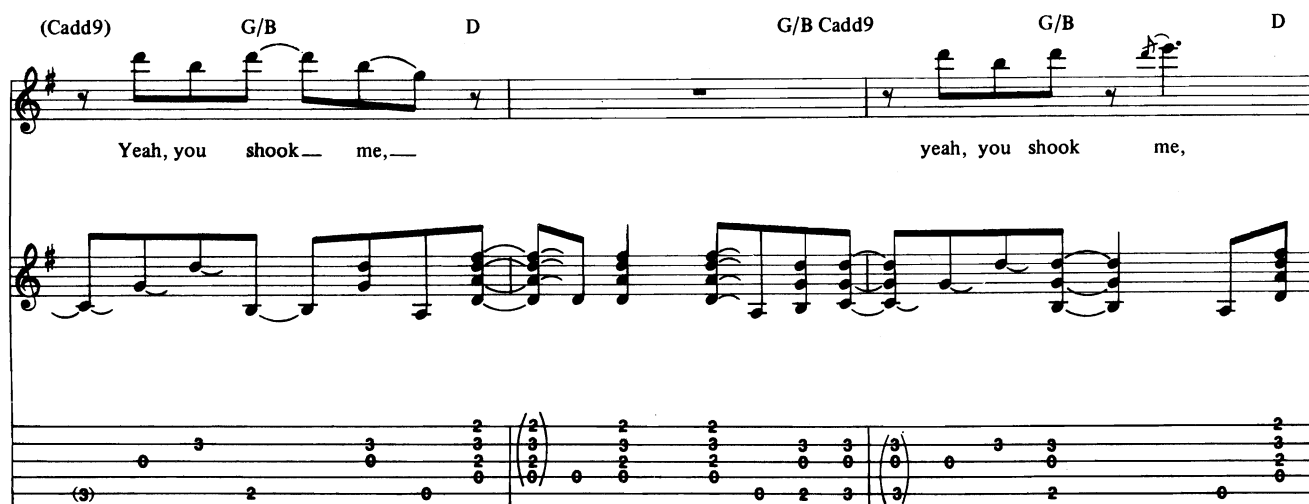
G5 Cadd9 G/B D Cadd9

you \_\_\_\_\_ shook me all \_\_\_\_\_ night \_\_\_\_\_ long!



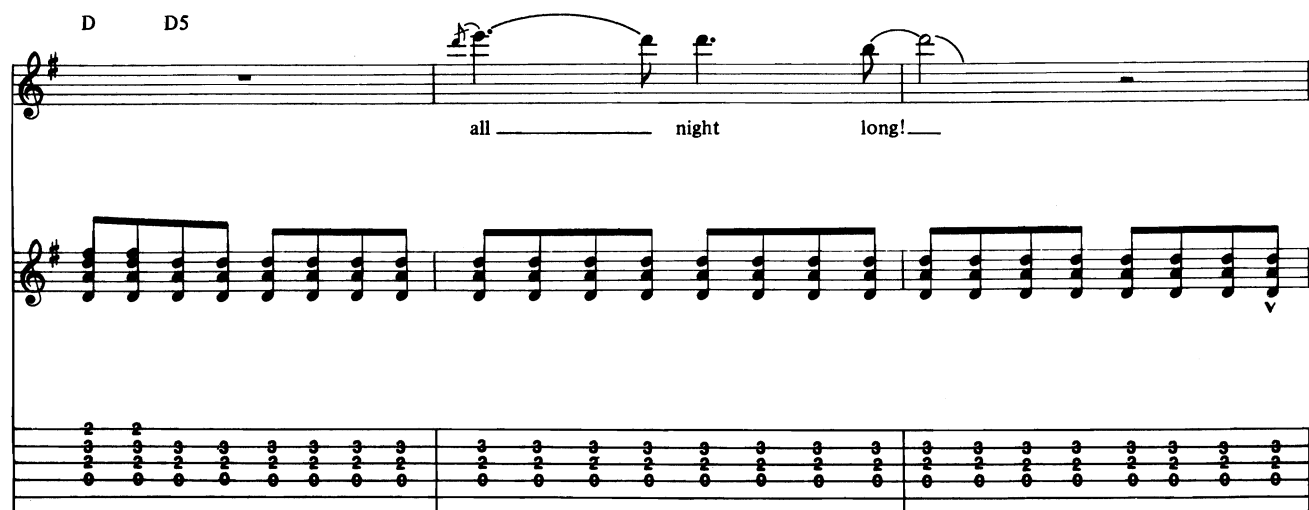
(Cadd9) G/B D G/B Cadd9 G/B D

Yeah, you shook \_\_\_\_\_ me, \_\_\_\_\_ yeah, you shook me,



D D5

all \_\_\_\_\_ night \_\_\_\_\_ long! \_\_\_\_\_



As Recorded by AC/DC  
(From the album BACK IN BLACK/Atlantic Records)

*Words and Music by A. Young,  
M. Young and B. Johnson*

**Moderate Rock** ♩ = 126  
**Intro** 16

**Slightly faster** (♩ = 130)  
**1st Verse** 13

Vocal: ..(the) earth was quak - in', my mind\_ was ach - in'...

**Chorus** 13

Vocal: ...you shook me all night long.

**2nd Verse** 13

Vocal: dou - ble time\_ on the se - duc - tion line,...

**3rd Verse** 13

Vocal: ...the se - duc - tion line,...

G C G5 C G5 D5 G D5 G D5

G C G5 C G5 D5 G D5 G D5

G C G5 C G5 D5 G D5 G5 D5

Chorus G5 Cadd9 G/B D5 D5/A Cadd9

...you shook me all night long.

(Cadd9) G/B G5 Cadd9 G/B D5 D5/A Cadd9

*sim.*

(Cadd9) G/B G5 Cadd9 G/B D5 D5/A Cadd9

(Cadd9) G/B G5 Cadd9 G/B D5 G

(G) D Guitar solo G5 Cadd9 G/B D5

Cadd9 G/B G5 Cadd9 G/B D

(D) Cadd9 G/B G5 Cadd9 G/B D5

(D5) D5/A Cadd9 G/B G5 Cadd9 G/B D5

(D5) D5/A Cadd9 G/B Chorus G5 Cadd9 G/B D5



(D5) D5/A Cadd9 G/B G5 Cadd9 G/B D5

*sim.*

(D5) D5/A Cadd9 G/B G5 Cadd9 G/B D5

(D5) D5/A Cadd9 G/B G5 Cadd9 G/B D

(D) Cadd9 G/B D G/B Cadd9 G/B D

J D5 A

# HARD TO HANDLE

As Recorded by The Black Crowes  
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Otis Redding,  
Alvertis Isbell and Allen Jones

Tablature Explanation page 91



Moderate Rock ♩ = 102

Intro (Drums)

N.C.

\*Gtr. I

\*In open G tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

1st Verse

B

Bsus4

B

Bsus4

Ba - by, here I am, I'm a man on the scene.

Rhy. Fig. 1 (Gtr. I)

P.M.---4

P.M.-----4

P.M.---4

\*Standard tuning

B

Bsus4

B

Bsus4

I can give you what you want, but you got to come home with me.

P.M.---4

P.M.-----4

P.M.---4

sl.

sl.

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B Bsus4 B Bsus4

I've got some good old lov - in' and I got some more in store. Uh,

P.M. *sl.*

B Bsus4 B *sl.*

when I get through throw - in' it on ya, you got to come back for more. (end Rhy. Fig. 1)

P.M. P

Chorus F#5

Boys have things that come by the doz - en. That ain't noth - in' but drug - store lov - in'.

*sl.*

B

Pret - ty lit - tle thing, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff A  
D E A E B

2nd Verse  
B

Ac - tion speaks loud - er than words\_ and I'm a

*sl.*

*sl.*

Bsus4 B

man\_ o' great ex - pe - r'ence. I know you got an - oth - er man, but I can

*sl.*

*sl.*

B Bsus4 B Bsus4

love you bet - ter than him\_ Take\_ my hand,\_ don't\_ be a - fraid\_ I'm gon - na

*sl.*

*sl.*

Riff A (Gtr. II)

D E A E B

*sl.*

(w/slide)

*sl.*

B Bsus4 B Bsus4

prove ev'-ry word I say... I'm ad-ver-tis-in' love for free, so you can

B Chorus F#5

place your ad with me... Boys that come a-long, a dime by the doz-en.

That ain't noth-in' but ten cent lov-in'.

*sl.*

B

Pret-ty lit-tle thing let me light your can-dle 'cause, uh, ma-ma, I'm sure hard to han-dle now, yes, a-round.

w/Riff B

A E B A E B A B

Yeah. Hard to han-dle now.

A E B A E B A5

Oh, ba-by.

3rd Verse  
w/Rhy. Fig. 1

B Bsus4 B Bsus4

Ba-by, here I am, the man on your scene.  
I can give you what you want but you got to come, uh, home with me.  
I've a got some good old lov-in' and I got some more in store.  
When I get through throw-in' it on you, you got-ta come a-run-nin' back for more...

Riff B (Gtr. II)

A E B A E B A E B A E B

(w/slide)

Chorus  
F#5

E5 F#5

Boys - 'll run a - long, a dime\_ by the doz - en. That ain't noth - in' but drug - store lov - in'.

H sl.

B5

Pret - ty lit - tle thing, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff D A E B A E B w/Riff C A E B A E B

Riff C (Gtr. I) Hard\_ hard to han - dle now\_ Oh, yeah\_ yeah\_ yeah\_ yeah\_ ooh, yeah.

sl. 1/2 \* Gtr. III

sl. 1/2

\*Standard tuning

Riff D (Gtr. II)

A E B A E B A E B A E B

(w/slide)

Guitar solo  
w/Rhy. Fig. 1

B

1/2 1/2 1/2 1/2 P H

Bsus4

B

Bsus4

3 sl. sl.

1/2 1/2 1/2 1/2 P H

sl. sl.

B

A.H. (15ma) 1/4

Bsus4

B

Bsus4

B

1/2 P Full Full sl. sl.

A.H. 1/4

P

1/2 P Full Full sl. sl.

9 9 7 9 7 9 5 6 4 (9) 7 6 4 6 9 9 7 10 10 (10) 13

A.H. pitches: D# B D H sl.

B

Bsus4

B

Bsus4

B

A.H. (8va) P Full P Full P Full sl.

hold bend

hold bend

Full

12 14 12 13 15 12 14 17 (17) 17 17 17 17 17 17 17 (17) 15 (17)

sl.

Chorus  
F#5

Boys that run a - long, a dime\_ by the doz - en. That ain't noth - in' but ten cent lov - in'.

10 10 11 11 11 11 11 11 11 10 11 11 11 11 11 11 11 11 11 11

9 9 11 11 11 11 11 11 11 9 11 11 11 11 11 11 11 11 11



B

Pret - ty lit - tle babe, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff C (2 times) & Riff D

A E B A E B A E B A E B

Yeah... So hard to han - dle now... Oh, yeah.

Outro  
w/Rhy. Fig. 1

B Bsus4 B Bsus4 B Bsus4

Ba - by... Uh, good lov - in'. Ba - by.

B Bsus4 B Bsus4

Ba - by, oh, oh, good lov - in'. I need good

B Bsus4 B Bsus4 B

lov - in' - I got to have it. Oh, - yeah.

8va-----

Full 1/2 P loco sl.

H H H P Full 1/2 P P

14 15 16 14 15 16 15 14 12 17 17 16 (16) 14 14 15 14 12 14 11 15 14 12 14 14 (14) (0)

sl.

w/Riff C (3½ times) & Riff D (1st 3 bars only)

A E B A E B A E B

Yeah... So hard\_ to han - dle now... Yeah...

1/2 1/4 P H sl. 1/2 1/4 Full 1/2 1/4

1/2 1/4 P H 1/2 1/4 Full 1/2 1/4

9 9 7 9 7 9 9 7 9 0 10 9 9 7 9 7 9

(9) 3 Full (9) 0 0 0 9 7 9 7 9

sl.

w/Rhy. Fills 1 & 2

A E B Free time

Mm, - mm. -

1/2 1/4 P P Full sl. reverse rake

1/2 1/4 P Full sl.

9 9 (9) 7 9 7 (0) 10 (10) (10) (10) (10)

P

Rhy. Fill 1 (Gtr. I)

A E B Free time

2 2 2 2 9 9 9 9 4 4 4 4

(4) (4) (4) (4)

Rhy. Fill 2 (Gtr. II)

A E B Free time

(w/slide)

14 14 14 21 21 21 16 16 16 16

(16) (16) (16) (16)

# BASS LINE FOR HARD TO HANDLE

As Recorded by The Black Crowes  
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Otis Redding,  
Alvertis Isbell and Allen Jones

Intro Moderate Rock ♩ = 102

N.C.

*mf*

1st, 2nd, 3rd Verses

B

(Vocal:) 1.3. Ba - by, here I am...  
2. Ac - tion speaks loud - er than words...

Chorus

F#5

Boys have things that come by the doz-en...

B

Pret-ty lit-tle thing...

1. D E A E B

2. A E B A E B A E B A E B

2nd time to Coda I;  
3rd time to Coda II

D.S. (take 2nd ending) al Coda I

Coda I

Guitar solo

Play 7 times

D.S. (take 2nd ending) al Coda II

Coda II

A E B

Outro

Play 8 times

A E B

Play 3 times

A E B

Free time

dim.

# MANIC DEPRESSION

As Recorded by The Jimi Hendrix Experience  
(From the album ARE YOU EXPERIENCED/Reprise Records)

Words and Music by Jimi Hendrix

Moderate Rock ♩ = 152

Triplet Feel (♩ =  $\frac{1}{3}$  ♩)

Intro N.C.

(A7)

1st Verse  
N.C.(A)

(G)

Man - ic De - pres - sion\_ is touch - in' my

(A7)

(A)

soul. \_\_\_\_\_

I \_\_\_\_\_ know what I

(G)

(A7)

3

want\_ but I, I just don't \_\_\_\_\_ know \_\_\_\_\_ how to heh! go a - bout get - tin' it.

(E) (G) (D) (C)

Feel - in', sweet feel - in' drops from my fin - gers,

The first system of music features a vocal melody on a treble clef staff, a guitar melody on a treble clef staff, and a guitar bass line on a bass clef staff. The vocal melody is in G major and includes the lyrics 'Feel - in', sweet feel - in' drops from my fin - gers,'. The guitar melody is in G major and includes slurs and accents. The guitar bass line is in G major and includes slurs and accents.

(G) (A) (G)

fin - gers. Man - ic De - pres-sion is a catch - in' my

The second system of music features a vocal melody on a treble clef staff, a guitar melody on a treble clef staff, and a guitar bass line on a bass clef staff. The vocal melody is in G major and includes the lyrics 'fin - gers. Man - ic De - pres-sion is a catch - in' my'. The guitar melody is in G major and includes slurs and accents. The guitar bass line is in G major and includes slurs and accents.

(A7)

soul. Yeah.

let ring

The third system of music features a vocal melody on a treble clef staff, a guitar melody on a treble clef staff, and a guitar bass line on a bass clef staff. The vocal melody is in G major and includes the lyrics 'soul. Yeah.'. The guitar melody is in G major and includes slurs and accents. The guitar bass line is in G major and includes slurs and accents.

2nd Verse (A) (G) (A)

Wom - an so wear - y, the sweet cause in vain.

Full Full Full

The fourth system of music features a vocal melody on a treble clef staff, a guitar melody on a treble clef staff, and a guitar bass line on a bass clef staff. The vocal melody is in G major and includes the lyrics 'Wom - an so wear - y, the sweet cause in vain.'. The guitar melody is in G major and includes slurs and accents. The guitar bass line is in G major and includes slurs and accents.



Guitar solo  
N.C.

Oo, ow! (Cough) Do,

Full

5 6 7 (0)

do, do, do, do.

Full

(5) 7 9 8 10 (8) 10 12 14 (12) 14 15 17

grad. bend don't pick grad. bend

Full Fdbk. Full

15 17 17 (17) 17 (17) 17 17 17

Fdbk. pitch: G

let ring grad. bend

Full P Full P P P P H P Full

5 7 8 5 5 8 5 5 8 5 5 5 8 5 5 5 8 5 5 5 8 5

rake grad. bend

Full P 1/2 Full sl. H P sl. Full

(5) 8 5 7 8 5 7 (7) 5 7 5 5 8 10 8 10 12 10 (10) 15 15 (15) 15

H P





3rd Verse  
N.C.(A)

5th verse  
 N.C. (A)

think I'll go turn my-self off— and uh, uh, huh! go on— down— Huh!

5 7 9 7 3 5 7 5 6 7 0

sl. sl. sl.

Full Full Full Full

(9)

[illegible][illegible][illegible]

(A) (G)

Man - ic De - pres - sion is a frus - trat - ing mess!

(A)

Oo, ah! \_\_\_\_\_ Dig,

ow!

*f*

Full

Full



mu - sic, yeah!\_ Do.\_\_\_\_\_

Full

hold bend

Full

Oo,\_\_\_\_\_ oo.\_\_\_\_\_

Full

Full

Full

hold bend

Full

hold bend

Full

hold bend

Full

Free time

sl.

rake

rit.

1/2

ff let ring

Hmm, hmm, hmm. De - press... (Tongue clicks)

Fdbk.

poco accel.

cymbal roll

pitch: G

\*Flick toggle switch between neck & middle pickups, sounding fdbk. pitch at specified rhythm.

# BASS LINE FOR MANIC DEPRESSION

As Recorded by The Jimi Hendrix Experience  
(From the album ARE YOU EXPERIENCED/Reprise Records)

Words and Music by Jimi Hendrix

Moderate Rock ♩ = 152

Triplet feel (♩♩♩ = ♩)

Intro N.C.

(A7)

*f*

1st, 3rd Verses

N.C.(A)

(G)

*sl.* *sl.*

(Vocal:) 1. Man - ic De - pres - sion is touch - in' my  
3. think I'll go turn my-self off..

(A7)

1.

soul...

(E) (G) (D)

*sl.* *sl.* *sl.*

(C) (G) (A)

*sl.* *sl.* *sl.*

2nd time to Coda

♢ (A7)

(G)

*sl.*

2nd Verse

(A)

(G)

2. Wom - an so wear - y...

(A)

(E)

(G)

(D)

(C)

(G)

(A)

(G)

Guitar solo  
N.C.

N.C.

*Play 5 times*

*D.S. (w/repeat) al Coda*

3. Well I

Coda



N.C.

N.C.

*Play 3 times*

(A)

Freely



Tune down 1/2 step

As Recorded by Seal and Jeff Beck  
(From the album STONE FREE: A TRIBUTE TO JIMI HENDRIX/Reprise Records)

*Words and Music by Jimi Hendrix*

Moderate Rock ♩ = 156

Triplet feel ()

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef, 3/4 time, with a mezzo-forte (*mf*) dynamic. The melody consists of two measures, each containing a half note. The first measure is marked 'N.C. Full' and the second 'Full'. The second system shows the guitar accompaniment in standard notation (T, A, B strings). The first measure is marked 'Full' and the second 'Full'. The guitar part consists of two measures, each containing a half note. The first measure is marked 'Full' and the second 'Full'. The guitar part consists of two measures, each containing a half note. The first measure is marked 'Full' and the second 'Full'.

The musical score for "The Wind" by John Williams, featuring a piano and a tuba. The piano part is in G major, 4/4 time, and includes a tremolo section. The tuba part is in G major, 4/4 time, and includes a full section. The score is for a 12-measure phrase.

The image shows a musical score for the song "The Wind" by Gustav Mahler. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment begins with a half note G2, followed by a half note A2, and a half note B2. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line has a "P" marking under the first three notes, a "trem. bar" marking under the fourth note, and a "Full" marking under the fifth note. The piano accompaniment has a "P" marking under the first three notes, a "Full" marking under the fourth note, and a "1/4" marking under the fifth note. The score is divided into measures by vertical bar lines.

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\*Bend string w/L.H, at 7th fret.

*grand bend*

*trem. bar*

Full

Harm.  
(8va)

\*Pull up on bar.



Full  $2\frac{1}{2}$

Full  $2\frac{1}{2}$

$1\frac{1}{2}$  grad. release

3 3

sl.

(19) (19) (19) 19 19 20 19 (19) 17 19 17 19 17

sl.

8va-

$1\frac{1}{2}$

sl.

3 3 3

3 5 5

$1\frac{1}{2}$

17 15 17 19 17 19 17 19 20 17 19 17 19 17 20 17 19 17 19 17 20 17 19 17 19 17 20

sl.

(8va)-

P P H P P H P

6 6 5 5 5

$1\frac{1}{2}$

$1\frac{1}{2}$

19 17 19 17 17 19 20 19 17 19 17 20 17 19 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20

(8va)-

P 3

3

sl.

loco

P

3

let ring-

P

let ring-

19 17 19 17 19 17 19 17 15 0 7 0 (5) 7 5 0 7 7 5 0

sl.

Full

Full

P P 3 3

3 3

$1\frac{1}{4}$

sl.

sl.

7 (7) 7 5 0 7 5 0 7 7 0 0 0 5 0 7 0 5 7

sl.

sl.

First system of guitar notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with triplets, half notes, and eighth notes. The bass staff contains a bass line with a triplet, half notes, and eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include "Full" and "P" (piano).

Second system of guitar notation. Treble clef. The staff contains a melodic line with triplets, half notes, and eighth notes. The bass staff contains a bass line with a triplet, half notes, and eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include "Full", "P", and "H P P" (half-piano).

Third system of guitar notation. Treble clef. The staff contains a melodic line with triplets, half notes, and eighth notes. The bass staff contains a bass line with a triplet, half notes, and eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include "Full", "P", and "H P P" (half-piano).

Fourth system of guitar notation. Treble clef. The staff contains a melodic line with triplets, half notes, and eighth notes. The bass staff contains a bass line with a triplet, half notes, and eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include "Full", "P", and "H P P" (half-piano).

Fifth system of guitar notation. Treble clef. The staff contains a melodic line with triplets, half notes, and eighth notes. The bass staff contains a bass line with a triplet, half notes, and eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include "Full", "P", and "H P P" (half-piano).

# TABLATURE EXPLANATION

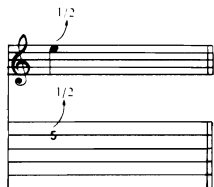
**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

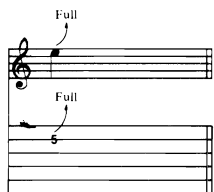
5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

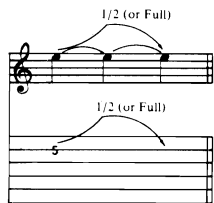
**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



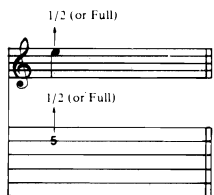
**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



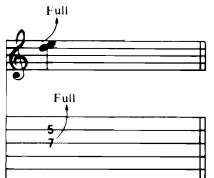
**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



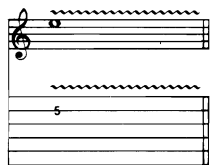
**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



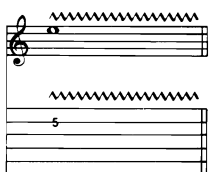
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



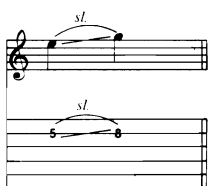
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



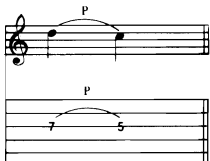
**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



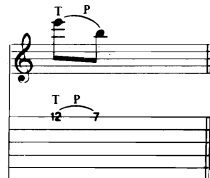
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



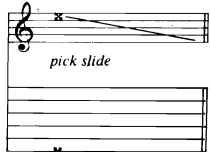
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



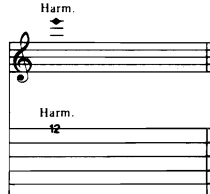
**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



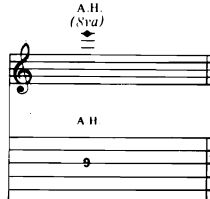
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.

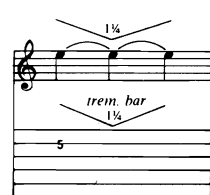


**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

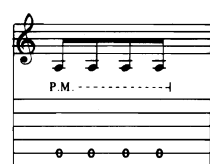


A.H. pitch: E

**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



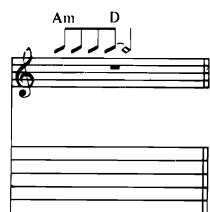
**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



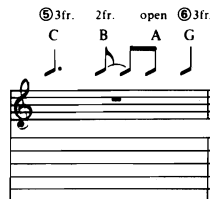
**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



# PERFORMANCE

## MANIC DEPRESSION

This month we're administering a triple dose of "Manic Depression": the original, a complete version from Jimi Hendrix (from the album *Are You Experienced*); the guitar solo from King's X's live version on their album *Dogman*; and Jeff Beck's solo from the album *Stone Free—A Tribute to Jimi Hendrix*. We'll focus on just the solos here, providing you a comparative look at how one song influenced two musicians as diverse as Jeff Beck and Ty Tabor, and how they each paid homage to their common hero.

The feel of "Manic Depression" is a swing three, which you don't see too often. That means it's in 3/4 time and the eighth notes are swung. Notice the key is A minor, though there are plenty of C# 's to be found, both in the vocal and guitar parts. This creates a sort of modal ambiguity, and Jimi uses it to good effect; the feel is bouncy, but the subject matter is somber, the metaphor (remember the song's title) carrying over into the harmony (minor v. major) as well.

Jimi's solo has very little melodic content. It consists primarily of held unison bends and rapid flurries of slurred notes, whether tapped or hammered and pulled. The first eight bars are a series of ascending unison bends, culminating in bar 9 with an extended major-second bend on the high C. This C is then milked for four additional bars through bends and feedback. This is really the signature of the solo, and the only part that both Jeff Beck and Ty Tabor recreate in their own solos.

The next eight bars find Jimi ripping into A pentatonic minor (A C D E G) ideas in fifth, eighth, and 12th positions. Notice the rhythmic variation in just the first five bars. Eighth-note triplets work themselves into faster divisions of 16th notes and 16th-note triplets. Virtually every figure has some sort of slur device: a hammer-on, pull-off, slide, or bend. The rapid change of direction in the line is what gives the passage a caroming, non-melodic quality.

The next five bars (21-26) have a narrower melodic range, and the overall feeling is that of flies buzzing against the sunroof—notes trying to escape ever upward, falling back momentarily, and going up against it all over again.

The first eight bars of Jeff Beck's solo are essentially a note-for-note cop of Hendrix's. That's where the resemblance ends, though. Beck works the lower register of the neck in bars 11-20, protracting the dramatic build. At bar 21, he arrives at fifth

position, where Hendrix performs the meat of his own solo. Beck, the master phraser, builds slowly, first working with the swing eighths and applying only subtle shadings with the bar and some left-hand bends. At bar 26, we're treated to our first bona fide technique: a series of tapped bends in fifth position. Notice the footnote telling you to bend with the left hand while your right hand holds the tap. This leads into the tapped sextuplet passage in bars 29-30. Activity-wise, this is the climax of the solo; everything that follows is more restrained. The last burst of intensity comes in the doublestops in bars 35-36. Beck balances the solo by playing the remaining bars with the same figures heard in the section immediately following the unison doublestops. Oddly, these low-note, rhythmically sane parts are the gutsiest and most effective parts of the solo. This is in high contrast to our next offering from King's X's Ty Tabor.

Ty Tabor's solo is a relentless, high-intensity assault beginning immediately after the signature unison doublestops. Actually, he begins his salvo *during* the doublestop figures, because he never lets go of the last one. Ty's take is the most modern (obviously) of the three, incorporating the fluid passage work (bars 21-24) we've come to expect from modern-day guitar heroes. Which is not to say that Ty's solo is in any way predictable. On the contrary, this solo is a virtuosic explosion of inspiration. Remember as you listen to this that it's *live*. Improvising over a Jimi Hendrix tune in a swing-three feel is a pretty daunting order but Ty is fearless, suffusing his solo with equal parts technique, abandon and humor.

Ty shoots his wad immediately—as opposed to Beck and Hendrix—playing in 17th position and executing his most complicated runs first. Harmonically, he obliterates any pentatonic minor trappings by playing copious amounts of B's. This creates a more linear, less boxy sound. He settles down in bar 26, grooving on the swing eighths that characterize the song's opening riff.

Ty improvises in seventh position at bar 34, but it's a slur blur. Here he does stick to the A minor pentatonic scale (A C D E G), but this is pretty academic, considering the speed and fury at which the notes come. Ty creates a nifty loopy sound in the tapped eighth-note triplet beginning in bar 39. This figure serves as a bridge to bring him back to 17th position where Ty finishes off—much as he started—with wailing doublestop bends. —Jon Chappell

## PUSH COMES TO SHOVE

Eddie exhibits some wonderful tonal variety that seems to take its cue from Mark Knopfler. The song opens with doublestop sixths that creep in and out via volume swells. Eddie then goes into a distorted, scratchy rhythm sound, beginning at Rhythm Figure 1 and continuing through the verses.

At the pre-chorus, Eddie introduces a flange that is wide enough to drive a truck through. There's also a fast chorus or vibrato effect, heard especially well under David Lee's lyric "same." The single-note figure that follows is especially Knopfleresque, if only in tone more than technique. Listen to the shimmering, pickups-out-of-phase sound Eddie gets in the two bars before the chorus. The song has modulated to D minor (though it's temporary, so the key signature doesn't reflect it), and Eddie plays in 10th-position D minor for this part. Look at the figure on beat 3, one bar after Rhythm Figure 4. What chord does that outline? It's a C7 in the second inversion (lowest note=G) and it fits perfectly over the C/B $\flat$  in the rhythm.

At 2:30 the solo begins, and Eddie kicks it off with a trademark Van Halenism: simultaneous right- and left-hand techniques. The figure is rhythmically simple but technically complex. To be rhythmically precise with two-handed techniques takes considerable control. Eddie follows his lyrical opening phrase with four bars of notey bursts over an A minor tonality. Don't hurt yourself on those wide stretches at bar 3!

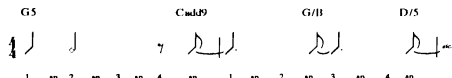
Bar 5 finds Eddie in fifth position leading off the first two ascending figures with timed rakes. These may require some practice to execute precisely. Bars 8-9 have Eddie slip-pin' some o' dem blues in there; the bend on bar 8, beat 4 is especially soulful.

Harmonically, this solo is adventurous for Eddie. The chromaticism heard in bars 3 and 4 lends a modern, almost jazzy sound to the line. Eddie delivers a series of choppy phrased lines in bars 10-12 before launching a long, three-bar note shower at bar 13. The jazzy chords (B $\flat$ , F/B $\flat$ , C/B $\flat$ ), and seamless, scalar lines recall one of Eddie's heroes, Allan Holdsworth. What make the line even jazzier are the B $\flat$ 's in the lead against the B $\natural$ 's in the rhythm. Eddie "corrects" this in bar 14, but the melodic shape assumes a jazz-like contour. Eddie maintains this shape through the end of the solo, adding a bluesy twist on the final figure in bar 16, beat 2 —Jon Chappell

# NOTES

## YOU SHOOK ME ALL NIGHT LONG

This song is made up primarily of first-position chords and accentuations on the upbeat, both trademarks of AC/DC. In the verse rhythm figure (Rhythm Figure 1), the upbeat of 4 is accentuated in two consecutive bars:



In the chorus (Rhy. Fig. 2A), the accents are similar (example below is simplified slightly):



Notice how the second bar of this example features the accentuation on the upbeat of 2 as well as on the upbeat of 4. To get a grip on this, tap out even quarters, reciting, "1,2,3,4"; then add the upbeats, reciting, "1 an 2 an 3 an 4 an...." Count evenly and punch the chords (Cadd9, G/B, D5) on the appropriate upbeats. This type of chord movement (Cadd9 to G/B) can be found in a bunch of other songs, including "White Room," "Tales of Brave Ulysses" and "Badge" by Cream, "Can't Find My Way Home" by Blind Faith, and "Life's Been Good" by Joe Walsh.

The rhythm figures behind the solo accentuate the upbeat even greater, leaving dead spots between the chord hits; this adds tension to the solo and sets up the great release into bar 6 as the chords ring. Angus uses G pentatonic minor (G B $\flat$  C D F G) and a touch of G pentatonic major (G A B D E G) for his solo, starting in position III and moving up to VI, VIII, and XV position. Try to capture his feeling of aggressive, energetic spontaneity, emulating his great wide vibrato. Angus recorded this solo on a Gibson SG through a Marshall amp. —Andy Aledort

## HEARTBREAKER

The tune begins with the signature riff (Riff A), which is doubled by the bass after the first two bars. In the verses, the rhythm guitar (which is doubled by a second rhythm guitar) is very sparse, leaving room for John Paul Jones' big bass chords. At the end of the first verse, notice the change to 5/4 to accommodate the syncopated figure.

In the bridge, the signature riff is played over the three different chords, modulating in whole steps from C to D to E. The guitar and bass are playing virtually the same thing until the seventh bar, where the rhythm guitar

breaks into chords and the bass plays a descending line, a staple of '60s British rock. These are joined by a short, single-line guitar part which plays off Robert Plant's vocals.

The solo guitar section begins with Page using pull-offs on the G and D strings, and the repeated riff utilizes the bending of the G string from behind the nut; use the first three fingers of your picking hand to pull the string towards you (without pulling it out of the slot). This section is labeled "Very freely," so there is no strict rhythm; use the rhythm notation only as a guide to the phrasing. This solo (and the next solo) is based on A pentatonic minor, A pentatonic major, A blues, and A Dorian (all with the use of passing tones).

In the double-time section, notice the artificial harmonics Page uses to spice up the rhythm guitar before moving into a line that is half played in harmony. The solo in this section is full of classic Jimmy Page riffs, such as the repeated figure in bar 9. In bar 16, the lead guitar and the two rhythm guitars are playing very simple parts, creating a very dense sound. Notice the bar of 6/4 preceding the final verse. At the end of this verse, watch out for the changes to 7/4 and 5/4 to accommodate the repeating of the syncopated figure.

—Andy Aledort

## KILLER QUEEN

Consider this a crash course on great songwriting, arranging, production and then some. Brian May's sound and approach are so unique you're bound to be turned on to new ideas. Try to fully digest this transcription, not only for the tasty guitar parts but also for the chord movement (heavily influenced by classical composition), melody, lyrics, and of course Queen's usual vocal extravagance.

I suggest playing the rhythm part tightly and unaggressively, since the song is so vocally oriented and uses more piano than guitar. The voicings given here are big and full to compensate for a possible lack of piano. If you find the chords sound too heavy, try revoicing, limiting yourself to the upper four strings. Incidentally, take a look at the strong dominant function (V chord) throughout the song. From bar 10 you see G7 resolving the Cm, B $\flat$  to E $\flat$ , D7 to Gm, F to B $\flat$  and so on. Hence the term known in classical analysis as "secondary dominant function." This is why so many chord changes work so well though they stray far from the loosely based C minor key signature.

When the solo section opens up to three solo guitars, check out May's tasteful arranging chops. These harmonies are carefully

composed and can teach you about polyphonic writing and good voice-leading, which you can apply to your own musical situations. Try getting your hands on a multi-track tape recorder and put it all together. Riff A can be performed as it has been arranged, for one guitar, or the way Brian May recorded it with two guitars sharing the riff (separated by the pull-offs).

—Kenn Chipkin

## HARD TO HANDLE

The Black Crowes have taken this Otis Redding r&b classic and fashioned it into a Black Crowes classic—making it a classic classic (is that legal?). This was the song, along with "Jealous Again," "Twice as Hard," and "She Talks to Angels," that made *Shake Your Money Maker* a multi-platinum phenomenon and the Crowes a modern roots-rock sensation.

The song's open-tuned guitars and concise, riff-based figures immediately bring to mind Keith Richards and The Rolling Stones, who of course were profoundly influenced by the Otises (Redding & Rush) and other r&b greats of the time. Here the opening riff is doubled by acoustic piano, lending a rollicking, New Orleans flavor to the sound. Listen to the organ parts as well; the Crowes have combined the traditional sounds of a Leslie-drenched organ and New Orleans piano with Marshall-driven guitars to concoct a roots-rock-cum-crunch gumbo.

The texture throughout the song is uniform: a series of dense doublings of guitars and rhythm-section instruments with no independent fills creeping through the holes to grab the spotlight. This creates an opaque, wall-of-sound effect. The rhythm guitar is largely 16th-note doublestops punctuated by three- and four-note power chords. The last four bars of each chorus (two bars in the case of the first chorus) feature an overdubbed slide guitar for additional texture.

The solo begins in seventh-position B pentatonic blues (B D E F $\sharp$  A), with inclusions of the sixth (G $\sharp$ ), the major third (D $\sharp$ ), and the second (C $\sharp$ ). Theory wonks will recognize these intervals as the missing links to the Mixolydian mode, and indeed, the resulting sound is Mixolydian with an added flat third (B C $\sharp$  D D $\sharp$  E F $\sharp$  G $\sharp$  A). There is a shift to fourth position at bar 4, but then it's back up to seventh for some expressive whole-step bends on the high A's. The solo ends in 15th position with a series of bent E's and A's. This lick is especially satisfying because rather than being merely a tremolo effect between two strings, as is typical for this figure, it's melodic—the perfect end to a lyrically bluesy solo.